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ABSTRACT

The Creativity Checklist (CCh) is an eight-item measure developed specifically for the systematic identification of creativity observed by at least one other person. Each item is rated on the basis of that person's observations of individuals and scored on a scale that can vary from 1=never to 5=consistently. Each individual's total creativity score is obtained by summing across all eight items. Total CCh scores may range from a minimum of 8 to a maximum of 40. In using the CCh every effort should be made to sample as many settings and content/task areas possible; wherein some creativity is expressed and observed by participants in the setting. Some empirical studies have reported correlational data with the CCh which in turn contributes to estimates of its external validity as a screening device and the general utility of the term, creativity, as a theoretical construct. Johnson (1975) reported that different school district studies yielded an overall positive mean correlation (r=.51) between the CCh and the Social Interaction and Creativity in Communication System (SICCS) systematic codings of observed creativity in the classroom. High mean product-moment correlations have been reported for the CCh with the Torrance Tests of Creative Thinking (TTCT)--verbal total scores (r=.56), the Remote Associates Test (3 studies, r=.51), and the Preconscious Activity Scale (3 studies, r=.51). A copy of the check list is appended. (Author/MV)

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Creativity Checklist (CCh)

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The Creativity Checklist is an eight-item measure developed specifically for the systematic identification of creativity observed by at least one other person. Each item is rated on the basis of that person's observations of individuals and scored on a scale that can vary from 1=never to 5=consistently. Each individual's total creativity score is obtained by summing across all eight items. The total CCh scores may range from a minimum of 8 to a maximum of 40.

In using the CCh every effort should be made to sample as many settings and content/task areas possible; wherein some creativity is expressed and observed by participants in the setting. Care must be exercised in using any checklist. For example, a teacher may feel for a variety of reasons that some students are creative and others are not, or that certain students should have special opportunities and extra programs that may be denied to others. Bias can only be reduced and controlled by employing, in addition to the CCh, other objective, systematic, and reliable means of identification (c.f., the SOCIAL INTERACTION AND CREATIVITY IN COMMUNICATION SYSTEM, 1975).

The CCh has been developed with the following two definitions of creativity in mind. First, according to Torrance (1970) creativity takes place within a process of becoming sensitive to or aware of problems, deficiencies, or gaps in knowledge; of bringing together information into new relationships; of defining the difficulties in identifying any missing information; of searching for hypotheses or solutions; of testing them; and of communicating the results. This problem-solving, intra-self, process definition of creativity necessarily leads to some communicated output or performance. According to Johnson (1973), at the level of overt communication, creativity appears as an unexpected, positive self-referenced or productive act emitted spontaneously by a person within a social interaction setting.

Validity. Some empirical studies have reported correlational data with the CCh which inturn contributes to estimates of its external validity as a screening device and the general utility of the term, creativity, as a theoretical construct. Johnson (1975) reported that different school district studies yielded an overall positive mean correlation (r=.51) between the CCh and the SOCIAL INTERACTION AND CREATIVITY IN COMMUNICATION SYSTEM (SICCS) systematic codings of observed creativity in the classroom. High mean product-moment correlations have been reported for the CCh with the Torrance Tests of Creative Thinking (TTCT)--verbal total scores (r=.56), the Remote Associates Test (3 studies, r=.51), and the Preconscious Activity Scale (3 studies, r=.51).

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Correlational data on the CCh and other cognitive/talented performance measures have been reported (Johnson, 1975). For example, Johnson and Terry (1975) studied a classroom of 18 white youngsters (10 girls, 8 boys) ages 6 or 7 including five children with visual/perceptual problems with the Creativity Characteristics Checklist. Scores on the CCh completed by the classroom teacher before the study ranged from 14 to 35. All scores were ranked from 1 to 18. The children were tested individually by the school psychologist on the Wechsler Intelligence Test for Children--Revised Form's Similarities subtest which requires the pupil to determine similarities between common objects. A Spearman Rank-Order correlation coefficient (corrected for ties) yielded an SROr of .62 between the WICS-R and the CCh score rankings. Another interesting result with the CCh was obtained from a study by Johnson and Christie (1975). In this study a small group (n=7) of elementary school band students (ages 10 or 11), who met regularly for band lessons, were administered the CCh by their teacher. Scores on the CCh ranged from 20 to 35 and were ranked from 1 to 7. Also, the students were given the ANS-IE (Form NC). The ANS-IE is a standardized, 40 item, young adult version of the Nowicki-Strickland locus of control scale for children developed at Emory University. This scale is assumed to measure children's generalized expectancy for or perceived locus of control of reinforcement. It was predicted that there would be a negative association between an observer's attribution of creativity characteristics to students on the CCh, and the students' self-perceived externality, i.e., the belief that their activities are contingent upon luck, chance, fate, or the influence of others. The results supported this prediction.

Users. All persons using the CCh are invited to share results and/or data summaries of their studies and applications of the CCh with the Institute of Human Resources. The IHR would like to continue to share and exchange additional normative data and any refinements in the CCh checklist as they become available. Your reports will be appreciated and acknowledged appropriately in succeeding publications. The IHR stands ready to assist you in any way possible in the further development, use, and application of the CCh and other IHR measures. Let us hear from you.

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Date_____School_____Teacher_____Grade_____Class_____

CREATIVITY: The creative person is able to:

1. perceive and often prefers the subtle, ambiguous, and complex features of the social/psychological environment (preference for complexity and sensitivity).
2. generate and express many ideas (fluency).
3. free self from established expectations and express different ideas (flexibility).
4. build up and express additional details, ideas, stories, or solutions (elaboration).
5. combine and express imagination, humor, and hypothetical relationships (construction).
6. produce behavior that is unexpected, original, and adaptive to the requirements of a problem (productive).
7. suspend judgment, initiate activities, and make own decisions (independence).
8. express confidence, involvement, responsiveness, and assert responsibility for an unexpected position or a contribution to an activity (positive self-referencing).

Please indicate below how often the students enrolled presently in your classroom and/or school activities exhibit each of the creativity characteristics listed above. Indicate to what extent you have observed each of these characteristics for each one of your pupils by writing in the appropriate scale number in the space provided. FOR EXAMPLE:

5 Consistently 4 Frequently 3 Occasionally 2 Seldom 1 Never

CREATIVITY CHARACTERISTICS

PUPILS	1	2	3	4	5	6	7	8	TOTAL